DOCTOR WHO

SERIAL Z

THE GUN FIGHTERS

by DONALD COTTON

An Adventure in Space & Time

An Adventure In ~SPACE AND TIME~

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Dodo and Steven are delighted when they realise the TARDIS has brought them to the 'Wild West' town of Tombstone. The Doctor, though, is more concerned about his toothache (caused by Cyril's sweet) and intends to find a dentist. The three travellers are suddenly confronted by the Marshal of Tombstone, Wyatt Earp, who warns them against carrying guns, especially as three of the Clanton brothers are in town and looking for trouble. The Doctor introduces himself and his friends as "a humble troupe of travelling players", Doctor Caligari, Steven Regret ("tenor") and Miss Dodo Dupont ("wizard of the ivory keys").

While the Doctor visits the new local dentist, Steven and Dodo make for the Last Chance Saloon. There they encounter the three Clanton brothers, Ike, Billy and Phineas and their hired gun-man Seth ("Snake-eyes") Harper. The Clantons are aiming to kill Doc. Holliday (the new dentist) to avenge the murder of their brother, Reuben. Holliday learns of this and cunningly arranges for the Doctor to take his place. Harper and the Clantons fall for this trick, and only by the intervention of Kate, a singer at the saloon who is planning to marry Holliday, does the Doctor escape unharmed. Instead he is arrested for his own safety by the Marshal (with Sheriff Bat Masterson) and thrown in jail.

Still convinced the Doctor is Doc. Holliday the Clantons try to force Earp to hand him over by threatening to lynch Steven. Earp arrests Phineas Clanton and the barman of the saloon, Charlie, announces that the real Holliday has just murdered Seth Harper. Ringo, however, has already arrived in Tombstone to settle his own personal score with the drunken, gambling, consumptive dentist. He agrees to work with the Clantons in this, and blames the death of Charlie the barman (whom he himself shot in cold-blood) upon Holliday; although, by this time, Holliday is in the next town, accompanied by Dodo and Kate.

Despite the Doctor's attempts to act as peace-maker between the Earps and the Clantons (in his capacity as Deputy Sheriff), the Clantons' murder of young Warren Earp inflames Wyatt, who then demands they settle all their differences at the O.K. Corral. During the subsequent shoot-out, all three Clanton brothers and Johnny Ringo are killed by Wyatt and Virgil Earp (the Marshal of Dodge City) and Doc. Holliday.

Peace returns to Tombstone, and the travellers take their leave...

DRAMA EXTRACT

The Doctor coughed an embarrassed apology. "I, er...forgive me, sir. I should have knocked..."

"What's your business, stranger?" growled Doc. Holliday.

"Er...well, the fact is...I, er... I have a toothache..."

Holliday's scowl vanished, his expression broadening into one of delight.

Kate was also beaming. "Ha ha, well glory be...You know, you're our very first customer."

The Doctor paled and swallowed hard. "Well, under the circumstances I think perhaps I'd better...Yes, excuse me..."

He turned to leave, but Holliday smoothly intercepted and began leading him to the padded, leather chair in the centre of the surgery. "Now, now, now stranger; just you sit right down in that chair."

"Right along here, honey," said Kate, ushering him firmly into the seat.

The Doctor blanched visibly, his eyes transfixed at the sight of the enormous set of pliers Holliday was producing from his pocket. He had faced many horrors in his time, but none quite so daunting as this. "Well, as a matter of fact, my dear sir..." he began.

"Yeah, as a matter of fact it don't do to delay dental treatment," said Doc. Holliday. He pressed the foot pedal on the chair, which descended to the floor boards. "Down you go...That's the philosophy of toothache." He started wiping the pliers on an old towel. "Now you go in the back room, Kate."

"Oh, can't I watch?" she wailed.

"Now you know you can't stand the sight of blood."

"Okay, okay; but I'll be thinking of you." She gave the Doctor's cheek a friendly tweek and strode out, leaving the Doctor whimpering in pain.

Holliday smiled. "She's kind of a sensitive girl," he said. "Well now, what seems to be your trouble, sir?"

"I think it's at the back here somewhere," said the Doctor reluctantly, indicating the corner of his mouth where he had bitten into one of Cyril's sweets.

"Let me look." Holliday screwed up his rheumy eyes and peered where the Doctor was pointing. "Oh yes, I see...Well now, just you hold real still..." He brought the pliers up and opened them into menacing metallic jaws.

The Doctor quailed as though he were trying to push himself back through the seat. "Just a minute, please!" he almost screamed. "Haven't you any anaesthetic?"

"What?"

He groaned inwardly. "Something to, sort of, dull the pain, man...!"

Holliday thought for a moment. "Well, I can give you a rap on the cranium with this six-shooter." He hefted his gun threateningly.

"Oh please, certainly not!"

"You're welcome to a slug of rattlesnake oil," said Holliday, uncorking a half-full bottle of whisky on the table.

The Doctor shook his head, immediately regretting the motion. "My dear man, I never touch alcohol!"

"Well, I do," grinned Holliday, and proceeded to drain the contents of the bottle, spitting out the last drops through his bushy moustache.

"Oh, this is most unprofessional," quaked the Doctor. "I do hope you know what you're doing."

"I never tolerated any complaints yet in my whole life." Holliday belched and picked up the rusty pliers once more. With his free hand he prised open the Doctor's jaws and moved the pliers closer. "Now then, you just open wide..."

STORY REVIEW

John Wayne

If y'all can remember we left the Doctor sufferin' a mighty bad toothache. Well, over the next four episodes that ailment developed into a pain in the ass...for the viewers stubborn enough to stick with it. The fact is a good many saw "A Holiday for the Doctor" and took a holiday from 'Doctor Who'. This story has gone on record as the most unwatched in the series' history, and I can't say I'm surprised. Sure, I realise a writer has to take a liberty or two with the truth when he's dramatising history - especially if he's gotta clear a space for the Doctor and his partners. But, after what this guy wrote, I reckon he should have been called "Cottonmouth"!

Let me put the record straight. Wyatt Earp wasn't Marshal of Tombstone. His brother Virgil was Deputy Marshal of Cochise County, Arizona Territory (where Tombstone was located) and their younger brother Morgan was an assistant to him. Wyatt had been a Deputy Sheriff in Tombstone and was planning to run for election as Sheriff, and he sure could be relied on to help out his brothers whenever they had need of his talents. His main interest in life, though, was gambling. He was part-owner of the "Oriental" saloon, and also dealt in the nightly Faro game at the rival "Eagle's Brewery" (now that's what I call hedging his bets!). Bat Masterson wasn't Sheriff - he and 'Doc.' Holliday were dealers at the "Oriental". Bat had been Marshall of Dodge, but had to duck out when folk found him a little too trigger-happy for their taste; and as for Doc., I don't reckon he ever had time for dentistry while he was in Tombstone! Before the gunfight at the O.K. Corral the Clantons didn't have any particular feud with Doc. Holliday - the only thing they would have held against him was the fact that he was a friend of the Earps. Thanks to the diligent peace-keeping of the Earp clan the Clantons had very nearly been arrested for stealing army mounts. However, their narrow escape didn't teach 'em an awful lot. Wyatt Earp had a particularly fast horse that was real useful on the race track so he, naturally, was kinda fond of it. Well, it unaccountably went missing, and the next time Wyatt saw it Billy Clanton was in the saddle...

The Earps never enjoyed particularly good relations with the Sheriff of Tombstone, John Behan. Virgil arrested one of his deputies, along with a cowboy friend of the Clantons, for a stage hold-up. On top of that Wyatt and Behan were courting the same woman (in the end she chose Earp). Small wonder that Behan had more than a little sympathy for the cowboy elements, and in particular his friends the Clantons, in disputes with the powerful Earp clan.

'Far as I can recall there were three Clanton boys; Phineas, Ike and Billy. (Can't say where Reuben Clanton, whom Doc. is supposed to have killed, came from.) The way I figure it, Old Man Clanton was dead by now; and Phineas, he was a mindin' the ranch while his two brothers were havin' a fine time around the bars and bordellos of Tombstone with their friends Frank and Tom McLaury. There were four Earp brothers. James, the eldest, had been wounded in the Civil War and left with a game arm, so his interests never extended much beyond saloon-keeping. Virgil, Wyatt and Morgan, the youngest, were all at least part-time lawmen and fast becoming renowned as gunfighters. (Don't ask where in tarnation "Warren Earp" came from!)

It was the hot-headed Ike - not Phineas - who fell foul of the law, in the person of Virgil Earp, just before the fateful showdown. He was pistol-whipped, disarmed and charged with carrying a gun in the city limits. Tempers flared and challenges issued and accepted. Behan tried, too late, to assert his authority; but he

wasn't really man enough. Virgil Earp determined to go and disarm the Clantons and McLaurys whom he heard were gathered on Fremont Street, just past the O.K. Corral. Morgan and Wyatt went with him, with Doc. Holliday trailing behind. When it was clear that Doc. was keen to help, Virgil deputised him on the spot and gave him a shotgun.

The heading in the "Tombstone Epitaph" the day after the shooting ran: "Three Men Hurled into Eternity in the Duration of a Moment". And that is a pretty neat summary of the event. The Gunfight at the O.K. Corral took just over half a minute (over three minutes in 'Doctor Who') after which Frank McLaury lay dead; his brother Tom, and Billy Clanton, lay dying. Virgil Earp was shot in the calf, Morgan in the shoulder, and Doc. in the hip. Only Wyatt and Ike were unscathed; the former coolly shot his way into legend, whilst the latter, unarmed, hightailed it.

As for John Ringo (say, I wonder why the writer, while he was changing everythin' else, didn't give us Paul and George Clanton to complete the set), he didn't actually come onto the scene until he joined the posse that Sheriff Behan got up to finally drive Wyatt and Doc. out of Arizona after a series of bloody reprisals that echoed for months after the gunfight. During this time Virgil lost the use of one arm and Morgan and two friends of the Clantons were murdered. One thing's for sure, Johnny Ringo certainly didn't die at the O.K. Corral and at the hands of Doc. Holliday.

The mistakes don't end there! Tombstone was a prosperous, large town with plenty of hotels, and I sure remember Steven saying to the Doctor, as he and Dodo pushed the old boy into Holliday's surgery, that he was goin' to fix up rooms at the hotel. Now, a western saloon was kinda like a bar-cum-gambling hall. If they had any rooms they were let by the hour, complete with the services of a "soiled dove"; not a place you went for bed and board!

But, it wouldn't be fair to let the writer face this literary lynching alone; after all, even his misconceptions were misappropriated. The basic plot and many of the characters - including Kate - are rustled from Leon Uris' screenplay for the 1957 movie 'Gunfight at the O.K. Corral' which, despite its inaccuracies, is a mighty fine piece of western cinema. Friend Cotton's effort to transfer this to British TV results in too much talkin' and not enough shootin'. Even that coyote call that was called a ballad has a forebear in the movie; but it's a whole heap better, and sung by Frankie Laine. Poor Lynda Baron would have been hard put to match an established "western" singer (remember the "Rawhide" theme?), even if she hadn't been served up such dumb lyrics, which half the time were sung ahead of the action, makin' the song more prophetic than narrative.

Just about the only good thing about this production was the costumes, just like the real thing. The sets stood up well, even if they were a might cramped. And that was another problem; folk were used to wide open spaces in westerns, and the fact that this little effort was shot entirely in studios was kinda all-too-obvious. Even the exteriors shot on film were ruined by obvious backdrops and double shadows from the studio lights attempting to simulate daylight; real clumsy.

But, perhaps, there's an explanation. What the kids were watching instead of 'Doctor Who' (in most ITV regions outside of London) was 'Thunderbirds', the famous puppet spectacular produced by Gerry Anderson. Way back, when he started out, he made a western puppet series called 'Four Feather Falls', the hero of which was a Sheriff called Tex Tucker. Now, curiously enough, the director of 'The Gun Fighters' was called Rex Tucker...Pity he didn't remember this puppet series; it would have shown him how to blend music, comedy and mystery into a real good kids' western. Although, to be fair, it does seem like he made the attempt. David Graham had worked for Anderson since those early days, providing voices for puppets (just like he did for monsters in 'Doctor Who'), and he used the voice of Professor Matthew Matic of 'Fireball XL5' for Charlie the barman. Shane Rimmer (Seth Harper) was, as ever, instantly recognisable as the voice of Scott Tracy. If only he'd been cast as Wyatt Earp, then he could have said: "For pity's sake, Virgil, let's get outta here...!" as he usually did in 'Thunderbirds'!

The rest of the cast, without this puppet connection, seemed to be having real trouble in finding something on which to hang a performance. John Alderson's Wyatt Earp at least had a consistent accent, 'though I wouldn't have thought all them 'pious' phrases he kept on coming out with were all that true to the original Wyatt Earp. Sheena Marshe's Kate was more 'Mae' than 'Wild' West, and Anthony Jacobs' Doc. Holliday came on like Vincent Price - I guess he got the wrong idea about Tomb-

stone! For the bad guys we had a stutterin' Ike Clanton and a Billy whose, even at best, uneven "American accent" lapsed into broad "Cockney" in moments of stress or excitement. If they'd tried to stage a production like this in the theatre in Tombstone it would have provoked a massacre - of actors - that would have made the O.K. Corral look like a Sunday School picnic! Imagine trying to stage a western with only two fleeting glimpses of horses and no shots of the wide open range!

The pantomine script totally destroys any tension that should be felt, even in the sequence where Steven is about to be lynched. Which kinda neatly brings me onto the forgotten men (and girl) of this sorry business - the regular cast. They're all treated as the fall-guys in a comedy routine. In episode one the Doctor is the victim of the wicked wit of Doc. Holliday and Kate, whilst Steven is forced to give endless renditions of that awful ballad, each one audibly worse than the last. But in Peter Purves' defence it must be said that his timing is superb; a comic talent like that was wasted in a thriller like 'Doctor Who'. Particularly good was the way he deliberately switched accents, depending on who he was talking to. Dodo, who in subsequent episodes plays gooseberry on Doc. and Kate, just has nothing to do. Even when she's having "a bash" at the piano the audience aren't able to see her hands. In the final episode, in true cliched fantasy heroine form, she nearly gets Doc. Holliday killed by trying to save him. Kinda sickenin', ain't it?

The Doctor himself seems the most adept at summing up the entire production. Right at the beginning he tells Steven and Dodo that their "Tom Mix"-style outfits are "absolutely absurd", and he constantly refers to Wyatt Earp as "Mr. Werp" (I guess the initial 'T' is silent). Finally, just before they leave Tombstone, he admonishes Dodo because he finds her "fast becoming a prey to every cliche-ridden convention in the American west"; and I don't reckon you could sum up this misguided effort more succinctly than that. The only reason anyone would have watched all four episodes would have been because of the same sort of fatal fascination a prairie dog or jack rabbit has for a rattlesnake.

Once the TARDIS has dematerialised, and the last chorus of the Ballad of the Last Chance Saloon has faded away, we are shown a scene inside the ship. It has reached its next destination, and the time travellers, freshly groomed and changed, set out to explore the planet, supposedly in the future, on which they have landed. After they've left the ship the camera lingers on the still active scanner. A rough-clad figure clutching a spear is seen approaching the TARDIS, and we can only hope that he isn't an Apache from a reservation near Tombstone...

RADIO TIMES RADIO TIMES

DR. WHO

Today's new adventure sees the space-time travellers back in the days of the Wild West

1 5.50

THE bald facts of what happened in Tombstone on that bright afternoon of October 26, 1881, are simple enough. A group of notorious outlaws waited ranged along a wall near the O.K. Corral on Allen Street, their hands poised near their holsters. Against them came the lawmen, including Wyatt Earp and the tiny gunfighter-gambler-dentist they called 'Doc' Holliday. It was the outlaws who fired first; and when the gunsmoke cleared after a short, sharp fight several bodies lay in the dusty street.

But just why the famous Battle of the O.K. Corral happened is still not absolutely clear. One fact that certainly isn't recorded in any of the histories of the old West is that Dr. Who (**William Hartnell**) was there, and the story of how this came about is told in the new adventure which starts today.

The *Tardis*, with the Doctor, Steven, and Dodo aboard, touches down in Tombstone. The Doctor has a troublesome tooth, so he goes to have it seen to by the local dentist—who is, of course, none other than Doc Holliday. Soon all the *Tardis* travellers find themselves alarmingly caught up in the rumbling feud between Doc and the Clanton faction . . .

In this story, which has been written by **Donald Cotton**, Doc Holliday is played by **Anthony Jacobs**, **John Alderson** is Wyatt Earp, and **Laurence Payne** is the vicious gunman-for-hire Johnny Ringo.

(25-08)

BALLAD of the LAST CHANCE SALOON

With rings on their fingers and bells on their toes,
The girls come to Tombstone in their high silk hose;
They'll dance on the tables or sing you a tune,
For whatever's in your wallet at the Last Chance Saloon.

There's gamblers from Denver, there's guns from the South,
And many a cowboy with a dry, dry mouth;
There's a ragtime piano in a small back room,
Better sleep off your troubles at the Last Chance Saloon.

So fill up your glasses and join in the song,
The law's right behind you and it won't take long.
So come you coyotees and howl at the moon,
Till there's blood upon the sawdust
In the Last Chance Saloon.

It's your last chance of boozin', where there's no-one to mind,
It's your last chance of losin', and the first place you find.

It's your last chance of earning your gun fighter's fee,
The pay is in dollars, but the bullets are free.
It's your last chance of cussin', as gun fighters do;
It's your last chance of nothin',
It's the Last Chance Saloon.

So it's curtains for Charlie, that barman of fame,
He met Johnny Ringo and he knew Johnny's name.
He knew Johnny's name, and he spoke it out loud.
Now Charlie the barman has gotten a shroud.

On your way, then, you lawmen, the time will be soon,
When there's blood upon the sawdust
In the Last Chance Saloon.

Johnny Ringo has found her, Johnny Ringo's found Kate;
The gunslinger's got her, now what is her fate?
Johnny Ringo has seen her, she's coming his way;
Johnny Ringo and Katie were lovers, they say.

It's curtains for Warren, they've gunned the kid down;
And them bad, cruel outlaws are heading for town.
On your way, then, you cowboys, the time will be soon,
When there's blood upon the sawdust
At the Last Chance Saloon.

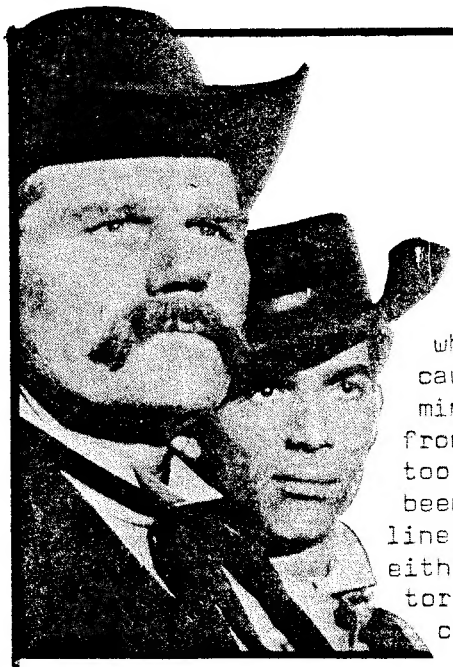
You've got a chance of swingin', it's your last chance to hide;
It's your last chance of singin', till your long, last ride;
It's your last chance of cussin', at your hard-earned doom;
It's your last chance of nothin', it's the Last Chance Saloon.

So the Earps and the Clantons are aiming to meet,
At the O.K. Corral near Calamity Street;
It's the O.K. Corral, boys, of gun fighting fame,
Where the Earps and the Clantons they played out the game.
They played out the game, and we never more shout:
"Hear a story the like of the O.K. Corral".

'Though the cards they are drawn and the chips they are down,
Them outlaws and lawmen are heading for town;
And the Earps and the Clantons are aiming to meet,
At the O.K. Corral near Calamity Street.

So them bad, cruel outlaws are meeting up soon,
And they've done their last drinking;
The Last Chance Saloon.

They paid for their sins and they lost on the draw,
For the Earps they was faster and they was the law.
So beware all you cowboys, who's yearning to sin;
If the Earps is the lawmen, you ain't gonna win.



technical observations

There is a graph in the office of the 'Doctor Who' Producer which charts the ratings for any given story. However, because it is assumed that each serial will always get a certain minimum audience the calibrations of the vertical axis start from around the two million mark, so that the graph line is not too far above the horizontal axis. 'The Gun Fighters' has been the only programme in the show's history where the graph line had to be extended below the vertical axis! Both serials either side drew acceptable figures, but at this point in 'Doctor Who's history the ratings were showing a general decline by comparison with the high audiences attracted for the first and second seasons.

The incidental music for this serial was composed by Tristram Cary, who decided to illustrate the various events in the plot in the form of a ballad which unfolded the incidents leading up to the O.K. Corral shoot-out. The only instrument used was an upright piano played, out-of-vision, by Tom McCall. The ballad was sung throughout by Lynda Baron (known now for the Ronnie Barker series 'Open All Hours'), also out of vision, although episodes one and two saw snatches of the ballad sung, in vision, by Peter Purves and Sheena Marshe - daughter of director Rex Tucker. Both Purves and Marshe pre-recorded their soundtracks and were seen miming to them during the sequences.

About the only noteworthy aspects of this serial were the superbly accurate sets designed by Barry Newbery and modelled closely on the illustrations of Tombstone. The studio sets were continuous, with the exterior streets linking the interior sets of the livery stables (where the TARDIS arrives), the saloon, sheriff's office, etc. Backdrops were used to give what little impression of scale was evident.

The Ealing studios film-set, seen briefly in episode one and for the entire shoot-out in episode four, was much larger and represented the main street of Tombstone, complete with stairways to second storeys and a large prop. of a horse-drawn trap to make camera angles more interesting.

The set, though, was not that large and thus presented some problems for the riders on horseback. Where they were required to gallop off the riders had to ensure they could pull up the horses and turn sharp left or right to avoid going through the backdrop. Similarly, for entrance, the problem was to get the horses up to a reasonable canter over a very short distance.

The gun effects used in this story varied. In some scenes they were unloaded, the "bangs" being added using sound effects discs. In other sequences, especially those done on film, the guns fired blanks. The studio sequence in episode two of the whisky bottle being blasted was done using electrically activated charges. Acoustic charges were used on the film sequences, most noticeably in episode one as the Clantons shoot up the Tombstone sign-board.

In addition to the sets Barry Newbery also illustrated all the "Wanted" posters seen in the production.

The interior of the TARDIS is seen only briefly at the very end of episode four as the link to the next serial. This particular sequence was re-screened in April 1975 to mark the death of William Hartnell. It ends with a shot of the TARDIS scanner showing a piece of location footage from the following story as a spear-wielding savage (John Raven) rises from behind a hillock.

This story was the last 'Doctor Who' serial to attach individual titles to episodes. From serial "AA" onwards stories would be known only by a global title; hence episode four of 'The Gun Fighters' plays out with a caption listing next week as the start of 'Doctor Who and the Savages'.

PRODUCTION CREDITS

~ Compiled by Gary Hopkins ~

SERIAL "Z" — FOUR EPISODES — BLACK AND WHITE

"A HOLIDAY FOR THE DOCTOR"	-	30th. April 1966
"DON'T SHOOT THE PIANIST"	-	7th. May 1966
"JOHNNY RINGO"	-	14th. May 1966
"THE O.K. CORRAL"	-	21st. May 1966

CAST

DOCTOR WHO.....WILLIAM HARTNELL
STEVEN.....PETER PURVES
DODO.....JACKIE LANE

IKE CLANTON.....WILLIAM HURNDELL
PHINEAS CLANTON.....MAURICE GOOD
BILLY CLANTON.....DAVID COLE
KATE FISHER.....SHEENA MARSHE
SETH HARPER.....SHANE RIMMER
CHARLIE.....DAVID GRAHAM
WYATT EARP.....JOHN ALDERSON
DOC. HOLLIDAY.....ANTHONY JACOBS
BAT MASTERSON.....RICHARD BEALE
PA CLANTON.....REED DE ROUEN
JOHNNY RINGO.....LAURENCE PAYNE
WARREN EARP.....MARTYN HUNTLEY
VIRGIL EARP.....VICTOR CARIN
WALK-ONS.....JOHN DOYE, ROY CURTIS
JOHN CAESAR, BILL SMITH, VILMA STUTTLE
MAUREEN LANE, REG CRANFIELD
LESLIE SHANNON, MARK ALLINGTON
JONAS KURCHI, MAUREEN NELSON
KEVIN LESLIE, JOHN DE MARCO
DEREK CHAFER, ANTHONY BILLING
JACKIE HO, EDWARD CHOOKAN
MARGUERITE YOUNG, JANE TUCKER
EDWINA SALMON
SAVAGE.....JOHN RAVEN

CREW

PRODUCTION ASSISTANT..TRISTAN DE VERE COLE
ASSISTANT FLOOR MANAGER.....TOM O'SULLIVAN
FILM CAMERAMAN.....KEN WESTBURY
FILM EDITOR.....LES NEWMAN
LIGHTING.....GEORGE SUMMERS
SOUND.....COLIN DIXON
COSTUME SUPERVISOR.....DAPHNE DARE
MAKE-UP SUPERVISOR.....SONIA MARKHAM
BALLAD MUSIC.....TRISTRAM CARY
PLAYED BY TOM McCALL
SUNG BY LYNDA BARON

STORY EDITOR.....GERRY DAVIS
DESIGNER .....BARRY NEWBERY
PRODUCER.....INNES LLOYD
DIRECTOR.....REX TUCKER